

## The Music Makers

Throw another quarter in the juke-box, baby, because Fall albums are on the way

By Deanna Symoski

**S**o you were forced to travel like a nomad for hundreds of miles just to hear some good music this summer. Yeah, I know how tough tailgating can be. But if you didn't want to spend the hundred bucks for a live show, it's likely your summer lacked a decent soundtrack. After all, how many times can you listen to that Josie and the Pussycats LP?

Fear not. That and other obvious cries for help are now being answered through the Fall release of new music. Here to help with the overload, is a comprehensive guide of what's to come. (And in case you missed them, we'll include a wrap of some of the summer's best shows next week.)

### Christina Aguilera, *Mi Reflejo*

As if American overexposure wasn't enough for the pop princess, Aguilera goes back to her Latin roots for her second musical endeavor. The CD will include Spanish versions of her U.S. hits, as well as a few new tracks. Como se dice...Ooops?

### Barenaked Ladies, *Maroon*

Anybody with working knowledge of Napster already got a sample cut of the Toronto band's new album. "Pinch" was posted a few weeks back, but the buzz about the entire CD is still uncertain. Since *Stunt's* quadruple-platinum success, BNL may have their work cut out for them.

### Joan Osbourn, *Righteous Love*

It's been five years since *Relish*, and despite countless setbacks (including creative differences and walking papers from her previous label), Osbourn rebounds with a passionate new album, full of soul and funk.

### Boyz II Men, *Nathaniel*

*Michael Shawn Wanya* In order to prove themselves as "real musicians" most boy bands have taken to writing their own music. So it came as no surprise that this seasoned group would do the same on their first album in three years. Full of Boyz ballads, *NMSW* hopes to stand out amidst the pop blitz.

### LL Cool J, *G.O.A.T.*

Mr. Smith goes to...record stores? After 1997's *Phenomenon*, the comeback kid returns with "a real urban rap album." Teamed with a group of rising producers, the new cuts offer an edgier side to the rap veteran.

### Madonna, *Music*

The Material Mom, whose moment of Zen came with her quadruple-platinum album *Ray of Light*, is back for the eighth time. And priority No. 1 is getting you to shake your groove thang. Madonna once again collaborates with some of *Light's* producers to create a frenetic disco album, full of funk and soul.

### Fastball, *The Harsh Light of Day*

While many are quick to dismiss the band as a one-hit wonder after 1998's "The Way," The Texas group is betting that talent might just win over the cynics. Boasting musicianship and slammin' hooks, the new album sounds great. Guess that's what was missing on the last one.

### Bjork, *Selmasongs*

While the album serves as the soundtrack to Lars von Trier's *Dancer in the Dark*, six new tracks make this 32-minute collection a must-have for Bjork fans.

### 98 Degrees, *Revelation*

Throwing their hat back in the boy band arena, the quartet comes out swinging. With this fourth album, the Ohio crooners rely less on ballads and more of that dance music that makes everyone study the steps. Hey N'sync, this fall it's gonna be...98 Degrees.

### Green Day, *Warning*

After "Good Riddance (Time of Your Life)," the pop-punk band was feeling a little less pop or punk. Well, don't look for this sixth album to define the band either. With more acoustic guitars, Green Day prizes itself on taking the risk of being vulnerable.

### Radiohead, *Kid A*

Oasis who? After 1997's *OK Computer* transformed frontman Thom Yorke and the rest of the band into England's rock heroes, anticipation of a follow-up was fierce. But the sequel album will have to succeed without the benefit of radio air play, since the band has never received radio support. It's okay, their fan following wouldn't want them to sell out anyway.

### Everlast, *Eat at Whitey's*

Featuring such assorted guests as Carlos Santana and Kurupt, Everlast plunges farther into the depths of a hip-hop guitarist with all the soul and blues such a crossbreed should have. Grace and mortality play a recurring theme in these episodic cuts of the musician's real life.

### U2, *All That You Can't Leave Behind*

Reunited with *Joshua Tree* producers, the band leaves behind the pop and techno traditions that other bands are now thriving on. Going back to what they do best, U2 once again sounds like U2, and that always sounds good.

### R. Kelly, *TP-2.com*

Back to bump and grind you, Kelly ditches the "I Believe I Can Fly" approach and just gets down to business. With songs for men ("Feelin' on Your Booty") and women (there's one on there about scorned females), this album is one for the whole family.

### Wu-Tang, *The W*

The New York-based rap group defected to the West coast for their third album, titled *The W*. The secretive follow-up to 1997's two-disc set, *Wu-Tang Forever*, is keeping details about the project quiet. Although word is that Ol' Dirty Bastard is definitely contributing to the project despite legal entanglements.

### Usher, *The Wonderful World of U*

What would U do to top your multiplatinum debut? U would create a theme. U would put this letter (U) in as many titles as it would fit and U would anticipate a great follow-up to your first endeavor. U would watch the album climb the charts and then U would research the alphabet for future albums.

### Everclear, *Songs From an American Movie Vol. Two: Good Times for a Bad Attitude*

I was going to write a little summary of this new album, but after the title, do you really need one? Just in case, the album is reported to be a lot harder and more bad-ass than *Vol. One*, which was released only five months prior to this.

### Backstreet Boys, still untitled

Backstreet's back! Sorry, how else was I supposed to start this one. Don't look for BSB to end world hunger or make world peace with this album. It's designed to do pretty much what *Millennium* did--sell records and make slumber parties a lot more rockin'!

### Snoop Dogg, *Last Meal*

Now that Snoop has left Death Row for No Limit, he is able to include a host of help on this new album, including Master P. Hoping to recreate the success of 1993's *Doggystyle*, Snoop wants make 'em say "bow, wow, wow."

## But wait, there's more...

9/12 The Corrs	10/17 Billy Ray Cyrus
Rickie Lee Jones	Nine Inch Nails (remixes)
9/26 Tom Tom Club	10/24 Kathie Lee
Aaron Carter	The Allman Brothers
Mark Knopfler	Robbie Williams
Meat Puppets	Shawn Mullins
Kenny Chesney	PJ Harvey
Jane Siberry	Joe Jackson
Van Morrison	11/21 Master P
Soul Asylum	10/31 Godsmack
10/10 Orgy	Poe
Sara Evans	Erykah Badu
Merle Haggard	Outkast
Cherry Poppin' Daddies	12/12 Dave Matthews Band
Collective Soul	System of a Down
11/7 Fatboy Slim	Redman
Jennifer Lopez	Eve
Spice Girls	
Hootie & the Blowfish	
Xzibit	
Alan Jackson	
11/14 Sade	
The Offspring	
12/5 Ginuwine	
KC & JoJo	

**Limp Bizkit, *Chocolate Starfish and the Hot-dog Flavored Water*** The most pleasing Bizkit album yet as it finds fans on both sides of the rock-rap connection. Teamed with rap producer Swizz Beatz and seasoned metalist Terry Date (Pantera and the Deftones), *Chocolate Starfish* looks to be a precision-heavy album paying tribute to the kind of music Bizkit fans love best.

**Ricky Martin, still untitled** Richard Martin, as he may want us to refer to him, hypes a new, more "sophisticated" album. But Latin horns and steamy love ballads--sounds like Ricky to me. With a host of dance cuts and a little more pillow talk, it sounds like another reason to shake that bonbon.

## Sic' Em FIDO



by Deanna Symoski

## MATURITY DEATH MATCH: Where do you go when you outgrow MTV?

**I**t started innocently enough. I caught a special on *Poison Behind the Music*. I really liked *Poison* so I watched. Then a couple days later, I stayed tuned for *Rock and Roll Jeopardy*--I just wanted to see how I'd do. And then finally there was this special on the *Hundred Greatest Moments of Rock and Roll on Television* and I watched for three hours just to see how many I would remember. At this point I knew something was wrong--I was watching VH-1 instead of MTV...and I liked it.

I've thought long and hard about this--how is it that I can so coldly abandon a channel that, at one time, I was so desperate to watch? How is it that Carson Daly holds absolutely no appeal for me, and how did I become the person who grumbles about the mindlessness of the channel when I do happen to pass it by? In short, how did I get this old?

When we were young, MTV happened to be the coolest thing going. It was edgy, doing things on television no one had seen since Elvis on *Ed Sullivan*. Videos like AH-HA's "Take Me On" or Robert Palmer's "Addicted to Love" were creating buzz and helping to lay the foundation for many of the trends we see in videos today: sex and effects.

It was also jumpstarting careers. To a lot of whippersnappers, Colin Quinn is just the news guy on *Saturday Night Live*, but to the rest of us, he's the announcer from the game show *Remote Control*. (Incidentally, if you're still trying to figure out why Adam Sandler looked familiar the first time you saw him on *SNL*, it's because he also appeared on *Remote Control* as that strange guy who just sort of hung around.)

But most of all, MTV was a whole brand of youth culture most of us were dying to be a part of at the age of eight--just as we were starting to figure out what was cool. It wasn't just the songs or the videos that kept us sneaking back for more, it was the whole insidious image behind them. After all, Madonna was someone my mother sure didn't approve of. She actually threw away the cover of my *Like a Virgin* LP (yes, LP) because she thought the pictures were inappropriate for a kid my age. So of course I wanted to watch MTV to see how Madonna was dressed so I could dress that way, too.

And while MTV still plays Madonna, she isn't my Madonna anymore. For me, she will always be covered in lace and jelly bracelets with a bad dye job and red lips. Hers will always be the records I played in my bedroom just as I started to realize why papa was preaching. But the new generation has no idea she was ever that punk sex kitten. To them, she's a Zen mom with a flare for funk. Material Girl who?

Enter VH-1. It's sort of the place where old videos and teen idols go to die, or at least retire, as they are brushed aside to make way for the next best thing. It is here where they find a following resurrected by those who still remember their one hit record or early-eighties Pepsi endorsement. Serving as a video archive of my childhood and of the childhoods before mine, I now tune in with great nostalgia as I search for my memories. It's not that MTV is bad--after all it gave me these memories--but it will never hold with it the innocence of my Michael Jackson scrapbook.

So now I watch VH-1 because they still talk about Michael the way I would prefer to remember him, and in time, just as legends such as the Beatles, Dylan, *Poison* and New Kids have done, N'Sync will retire to VH-1 as well. They will join the ranks of the remembered and the revered and they will live on forever because they existed while a whole other generation grew up. And in ten years, the new twenty-somethings will watch the channel, reminiscing about the time they spent learning the dance to "Bye, Bye, Bye."

That's just the way it works. MTV is Peter Pan--it will never grow up. It's very existence hinges on its ability to stay forever young, putting new spins on the same formulas that made us want to watch when we were that age. (Spring Break isn't exactly a new idea for the network, but I guess *Springer Break* is.) Okay, so Carson does nothing for me, but I'm not really the target demographic anymore. Even though I do own the N'Sync CD, the network doesn't care if I watch because there are hundreds of girls who actually go down to Times Square to scream Daly's name. That's who they're after. And that's okay, because I'll always have Adam Curry.

## New Releases

### Movies

*In the Mix*  
9/13  
*Bait*  
9/15  
*Birthday Girl*  
9/15

### Video

*Santana*  
(Music Video)  
9/12  
*This Is Spinal Tap*  
9/12

### Music

Did you not see the rest of the page?

### DVD

*Mission to Mars*  
9/12  
*Santana*  
(Music Video)  
9/12  
*This Is Spinal Tap*  
9/12

53% of you thought that the media does allow too much violence and sex. Some of you who thought that it didn't, said that while there is a lot, people just have to understand it's for ratings and isn't the way the whole world acts.

**Next Week:**  
Does the pop music revolution make you feel old?